



TAYLOR
CONRAD
BASRI
CIFUENTES
FRANCAVILLA
LUCAS

DAWN OF
DC



NIGHTWING

13+
TEEN

FR
23

MONSTER MEN STRIKE FROM BEYOND THE GRAVE

THE
BAT-MAN.
FIRST KNIGHT

DAN JURGENS

MIKE PERKINS

A CHILLING BAT-MAN
ADVENTURE SET IN
THE YEAR 1939

© & TM DC.

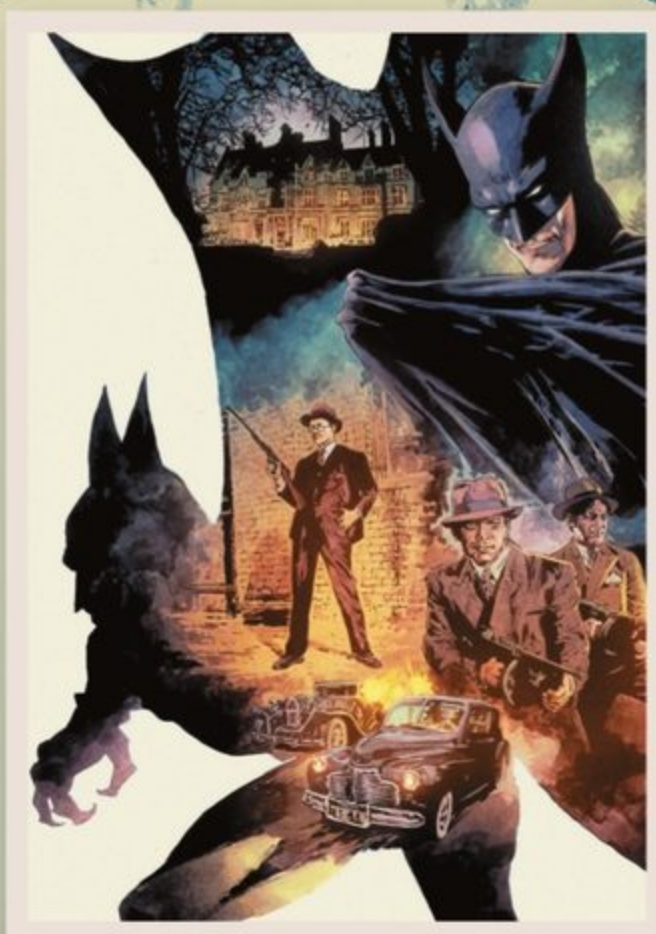
AS TOLD BY...

WRITER

**DAN
JURGENS**

ARTIST

**MIKE
PERKINS**



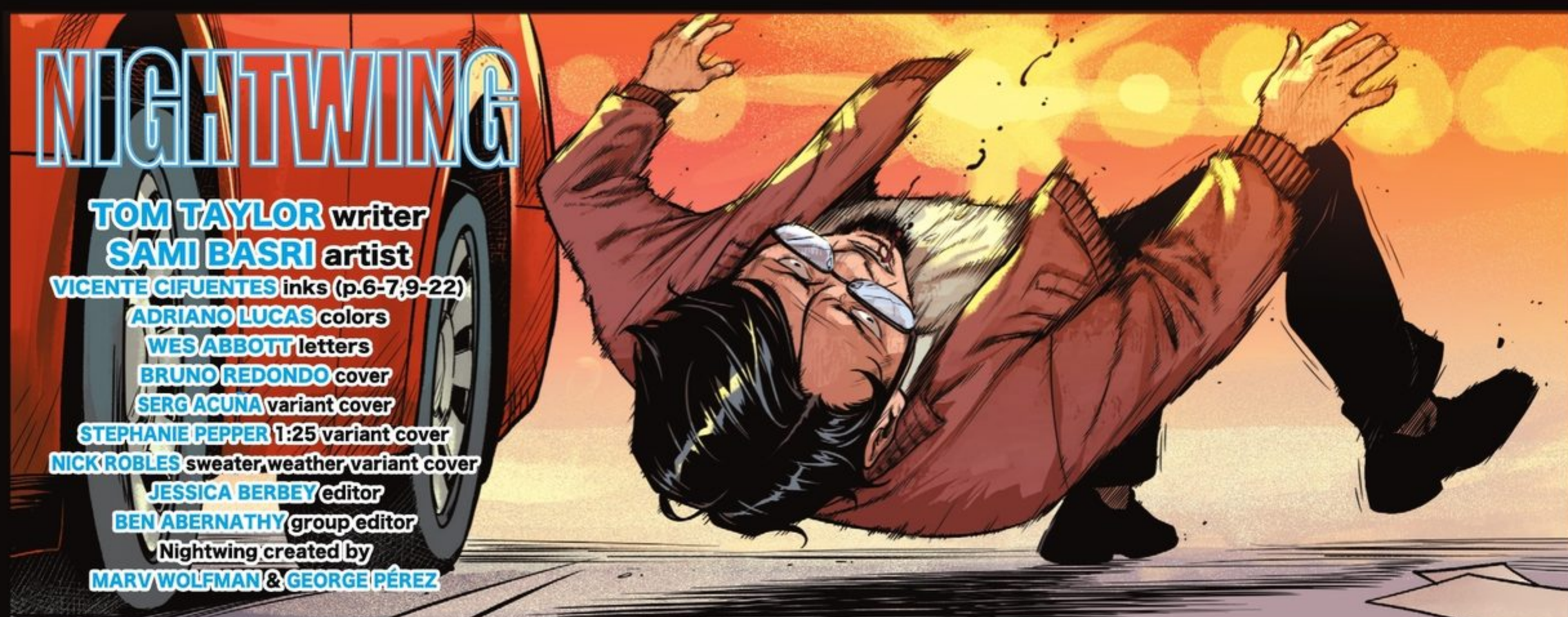
MAIN COVER BY MIKE PERKINS



**BLACK
LABEL**

AGES 17+

MARCH





IT TAKES ME 84
SECONDS TO GET
TO THE SCENE.



TOO LONG FOR
THE VICTIM.



GAPING
CHEST
WOUND.

I KNOW
THIS WORK.



TNK



THE KILLER'S
STILL HERE.

A large comic book panel showing Batman in his iconic suit, standing on a rooftop at night. He is looking down with a determined expression. In the background, city lights and buildings are visible. A small figure of a person is lying on the ground to the left.

TAKE HIM OUT
FAST. HARD.

DON'T LET
HIM--

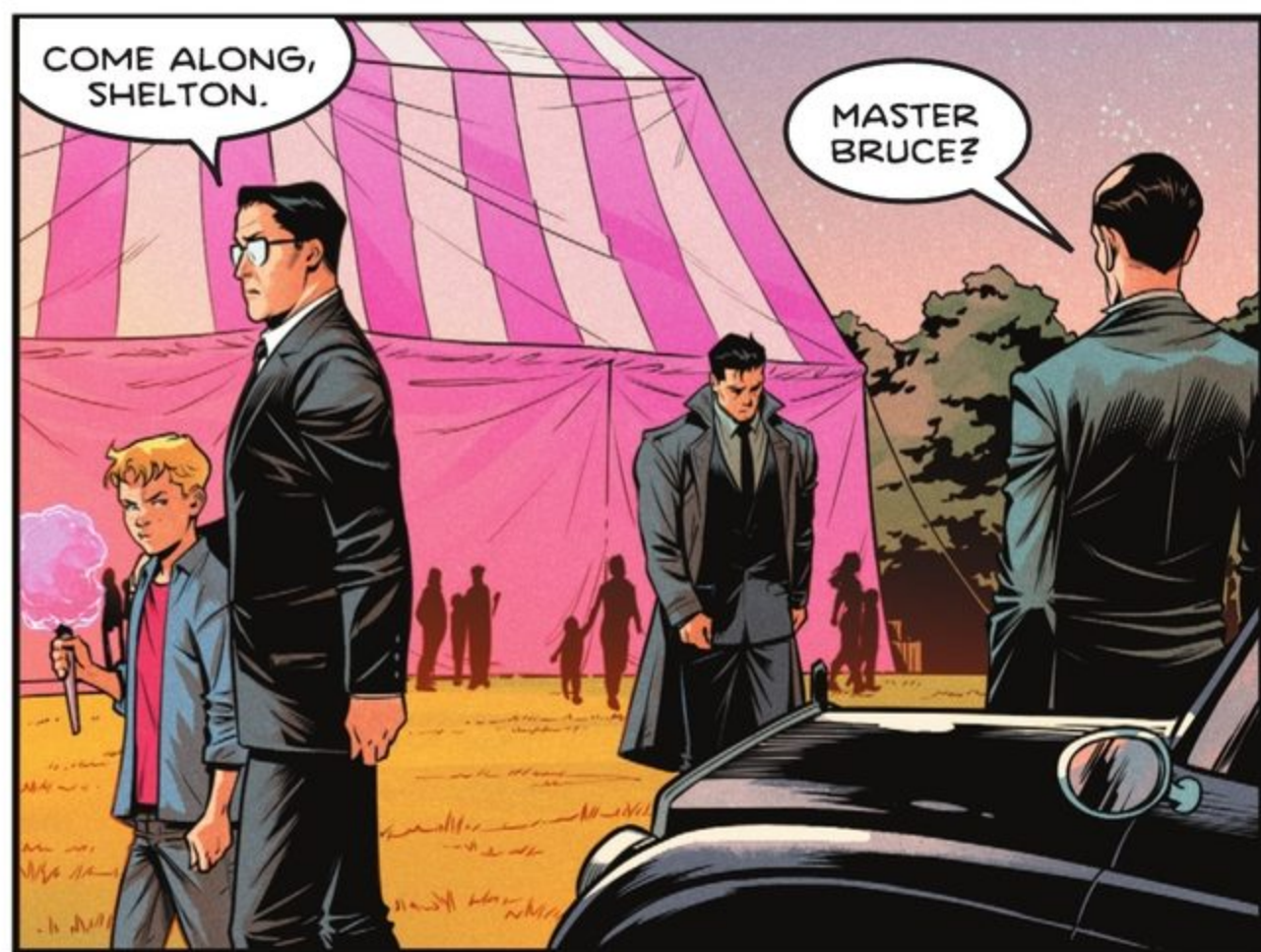
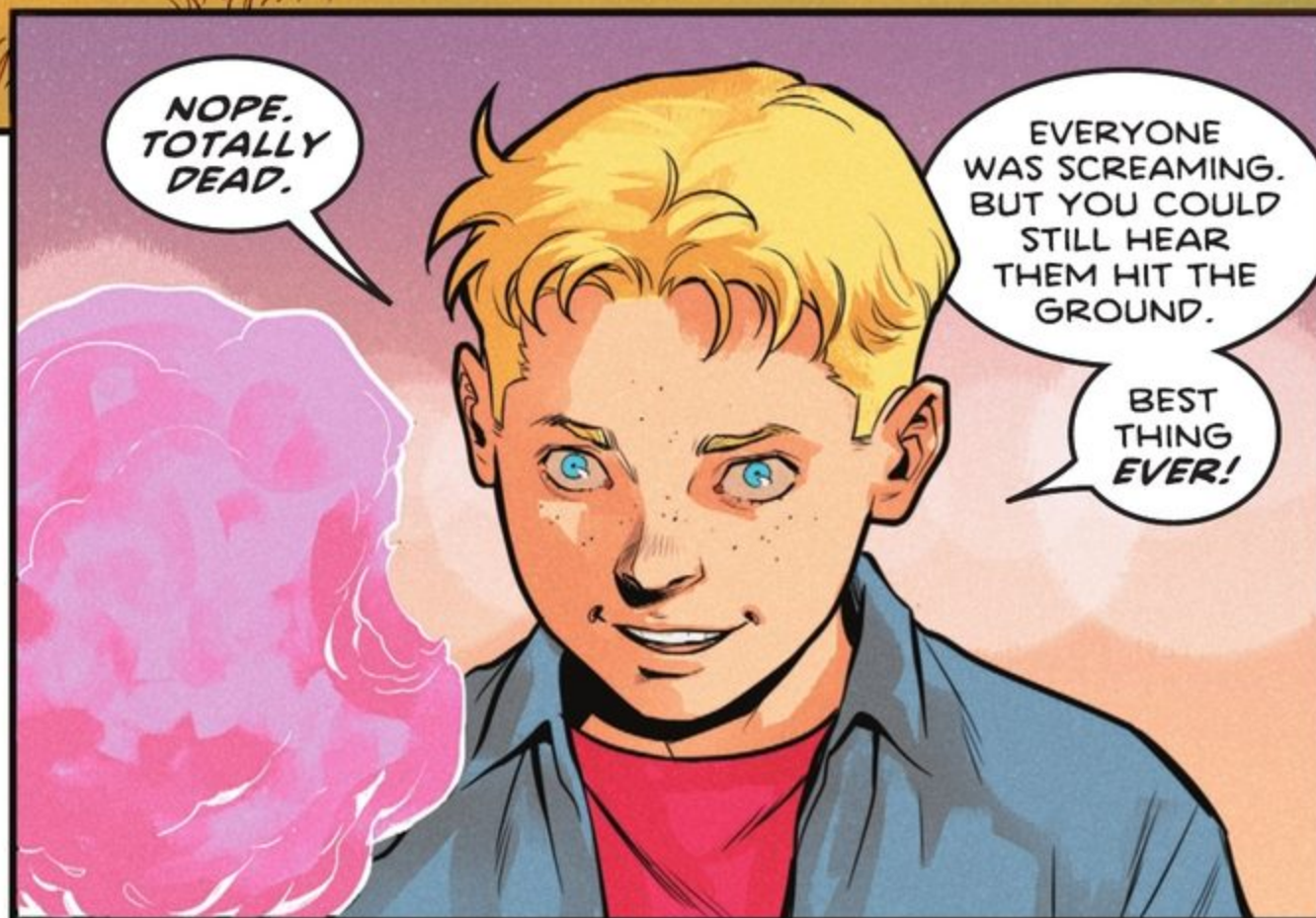
NOT THE
KILLER.



THERE'S
A CHILD.

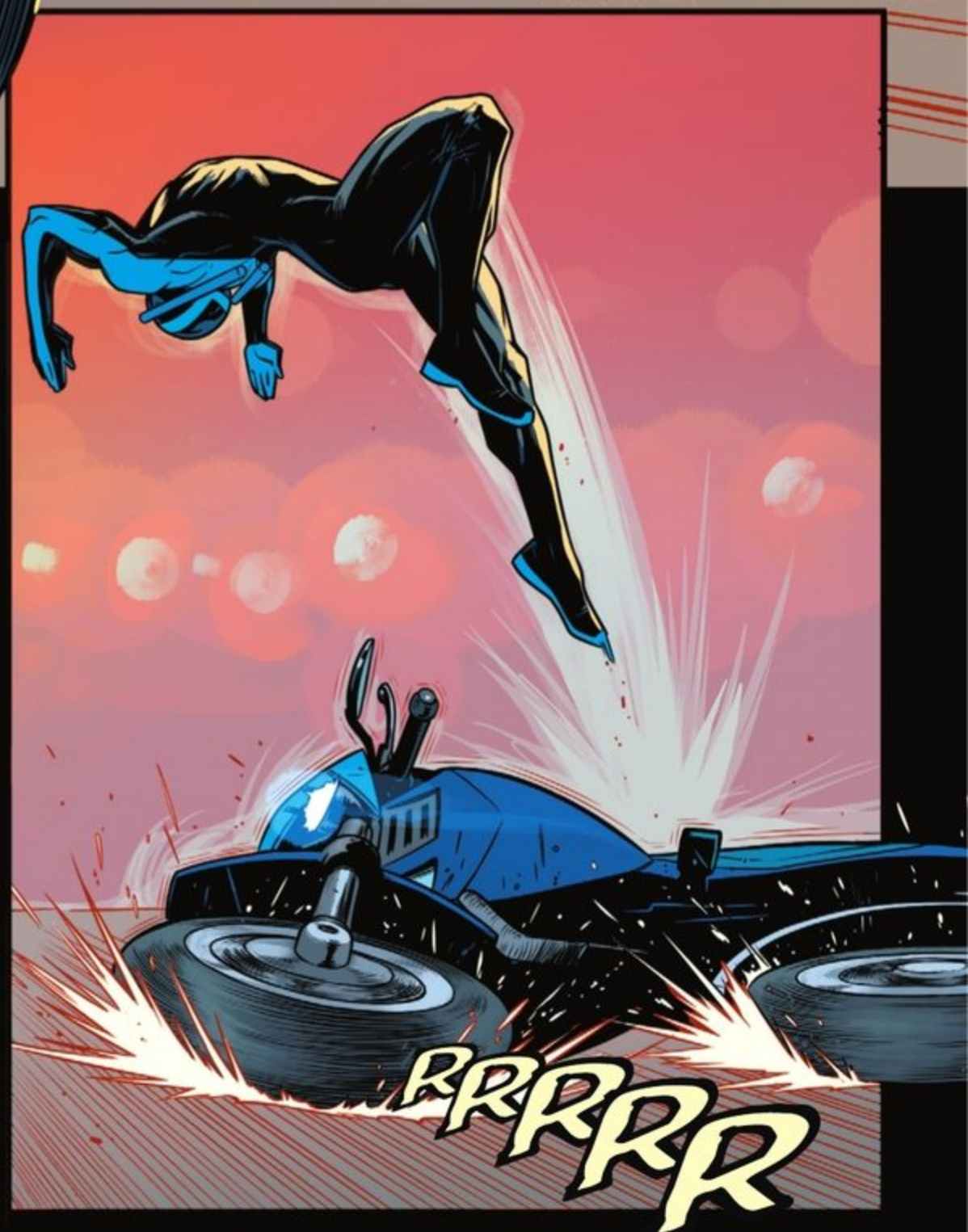












DICK
GRAYSON.

ALFRED ONCE
DESCRIBED HIM AS MY
GREATEST SUCCESS.

I THINK
YOUR
PROBLEM
HAS MOVED
CITIES.

BECAUSE ALFRED
WAS ALWAYS TOO
GENEROUS.

THERE'S
CERTAINLY BEEN
NO RECENT SIGN OF
HEARTLESS IN
BLÜDHAVEN.

I HAD TO REMIND
HIM THAT HE WAS
OURS. THE BOY WE
RAISED TOGETHER.

NO NEW
VICTIMS.

ORACLE HAS
EYES ON THE STREETS.
AND I'VE PATROLLED
EVERY NIGHT.





I THINK
HEARTLESS
HAS BEEN
HIDING.

OF COURSE
HE HAS.

YOU MOVED
THE *TITANS* TO
BLÜDHAVEN.

PEOPLE FLYING IN THE
SKY, TELEPORTERS, AND
A MAN WHO CAN MOVE
FASTER THAN SOUND
WOULD GIVE MOST
SERIAL KILLERS
PAUSE.



IT WAS
A GOOD CALL.
FOR YOUR CITY. IT'S
NOT SOMETHING I
EVER WOULD HAVE
THOUGHT OF FOR
GOTHAM.

I JUST
HOPE I
DIDN'T CHASE
A KILLER TO
GOTHAM.



THERE WAS A BOY
LEFT BEHIND. IKO
WAHID. HE'S WITH
THE GCPD.

COMMISSIONER
MONTROYA AND I
ARE WORKING BETTER
TOGETHER, BUT I STILL
CAN'T BE PART OF AN
INTERROGATION.

GOT
IT.



RENEE.
HEY, IT'S
DICK.

MIND IF
I DROP
BY?

Gotham City
Police Department.



"I'M GLAD HE WON'T BE ALONE FOR LONG."

DID YOU READ MASTER RICHARD A STORY?



HE CAN READ, ALFRED.

I'M WELL AWARE HE CAN READ. AND FAR BEYOND HIS AGE RANGE.

HE REMINDS ME OF SOMEONE ELSE AT THAT AGE.

IT'S ABOUT A SHARED EXPERIENCE, MASTER BRUCE. COMFORT.



I REMEMBER A BOY WHO COULDN'T FALL ASLEEP UNLESS I WAS IN THE ROOM.

MY BACK STILL REMEMBERS ALL THOSE NIGHTS SITTING IN A CHAIR BY YOUR BED.

I'M SORRY.



DON'T BE SORRY. EVER.

I DO NOT RESENT A SINGLE MOMENT BY YOUR SIDE.



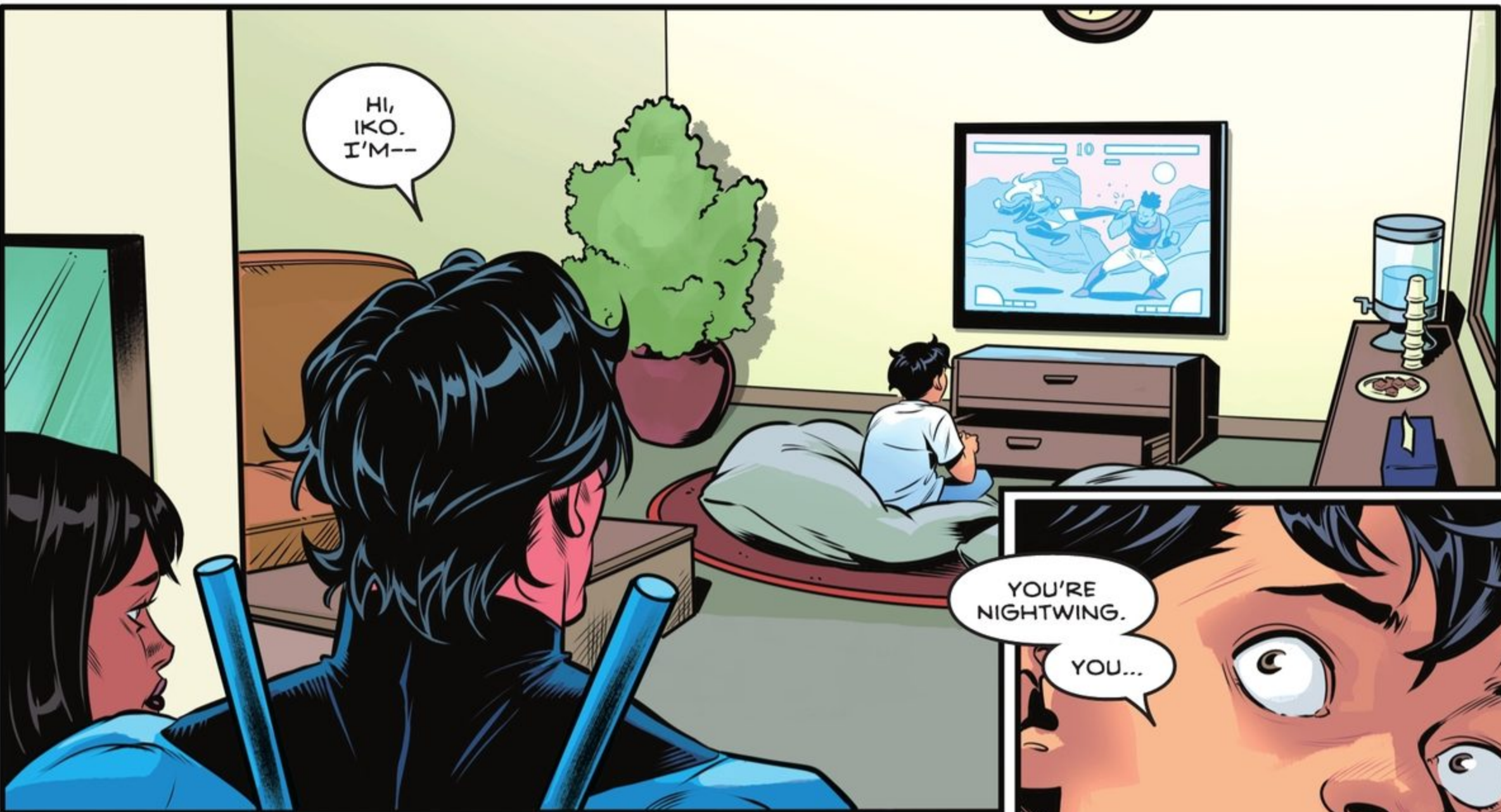
HERE. TAKE THIS.

HE'S READING TOLKIEN. ISN'T THIS A LITTLE... YOUNG FOR HIM?



NO ONE IS TOO OLD TO ENJOY A MUPPET WHO DOESN'T REALIZE HE'S THE MONSTER AT THE END OF THE STORY.

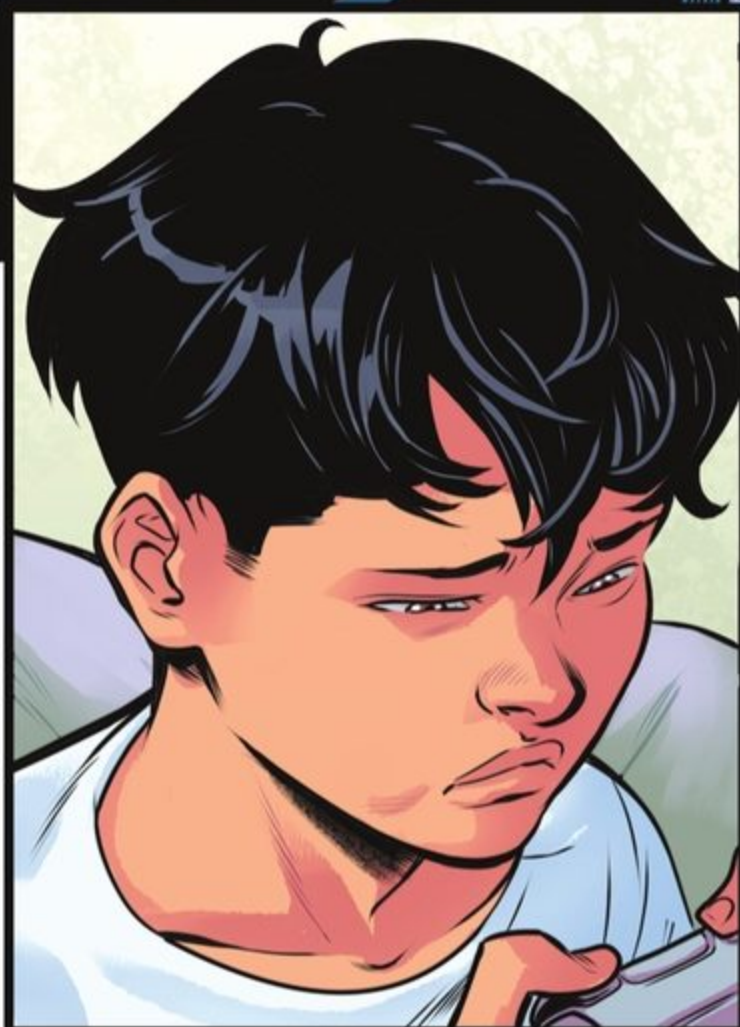




Ten minutes later.

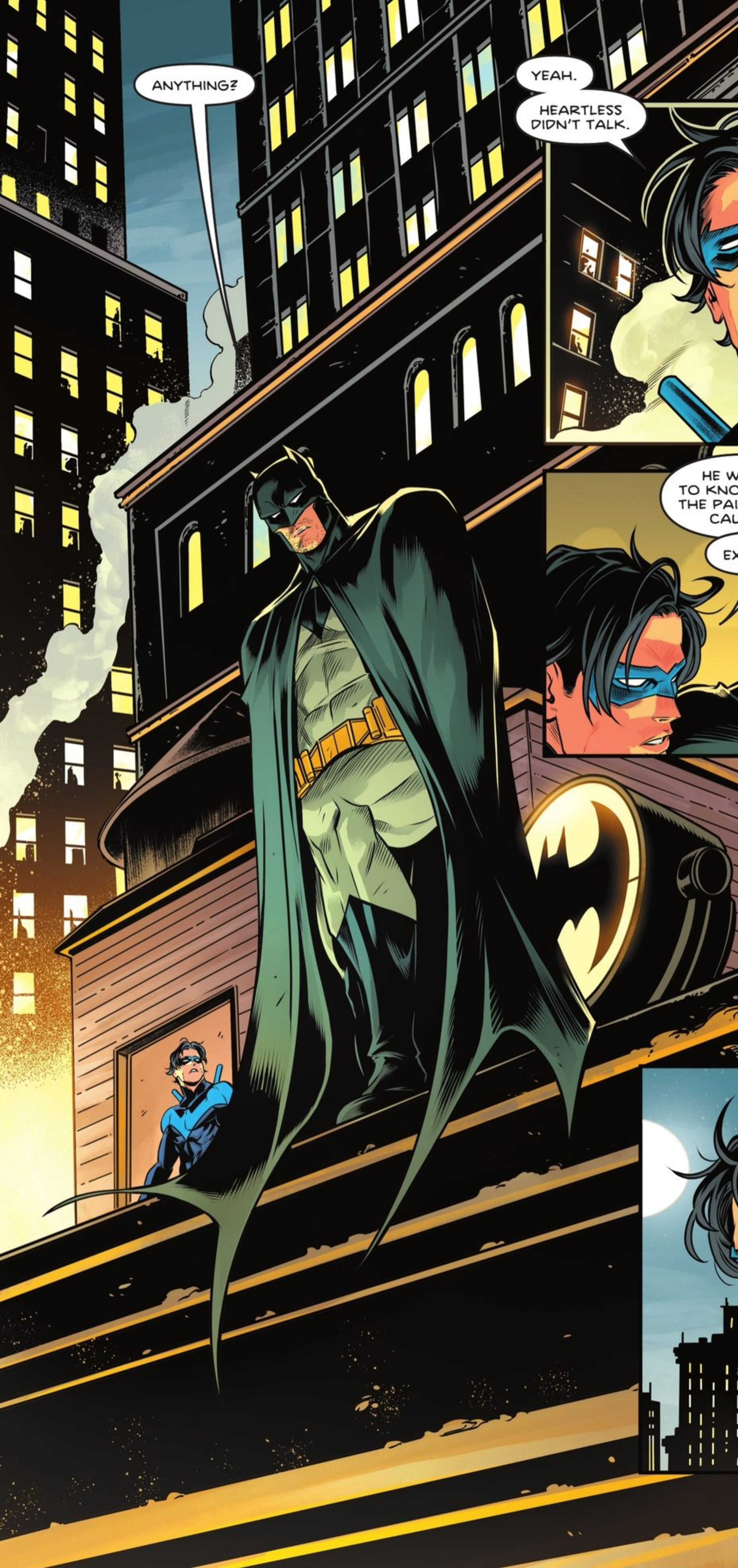


HE...









ANYTHING?

YEAH.
HEARTLESS
DIDN'T TALK.

OTHER
KIDS I'VE
SPOKEN TO--
HE ALWAYS
TALKED.

HE
WANTED HIS
VICTIMS TO TELL
HIM ABOUT WHO
WOULD BE LEFT
BEHIND.



HE WANTED
TO KNOW ABOUT
THE PAIN HE WAS
CAUSING.

EXACTLY.

SOMETHING
ABOUT THIS DOESN'T
FEEL RIGHT.

I WANT
TO EXAMINE
THE BODY.







PART OF HIS HEART IS STILL IN HERE.



THIS IS *CLUMSY*. HEARTLESS ISN'T CLUMSY.

THE WOUND IS JAGGED.



I'VE SEEN CRIME SCENE PHOTOS. THE WEAPON HE USES LEAVES A CLEAN CUT.

IT CAUTERIZES.



I DON'T THINK THIS IS HEARTLESS.

A COPYCAT.

OR SOMEONE TRYING TO MAKE THIS LOOK LIKE HEARTLESS, SO POLICE DON'T LOOK ANYWHERE ELSE.



WE NEED TO TALK TO IKO AGAIN. ASK HIM FOR A DETAILED DESCRIPTION. SEE IF THERE ARE ANY DISCREPANCIES.

IT'S 3 A.M. AND HE LOST HIS FATHER TODAY.

YOU'RE RIGHT. THIS CAN WAIT TILL MORNING.





TO BE CONTINUED

14th century,
Normandy.

AS HE SCRAMBLED
INTO THE DARKNESS,
WE FELT ASSURED HE
WOULD DIE IN THE
MUD LIKE A DOG.

HIS WOUNDS
SURELY
MORTAL.

IT WAS AN ERROR IN
JUDGMENT, PERHAPS
OUR FIRST PROOF THAT
HE WAS IN LEAGUE WITH
THE DEVIL HIMSELF.

BE IT INFERNAL INTERVENTION,
OR DUMB LUCK, HE WAS ABLE TO
SPEND HIS DYING BREATH TO
SPEAK OF WHAT HAD TRANSPIRED...

...THE
THINGS
I HAD
DONE.

EVEN SO, WE
HAD NO WAY
OF PREDICTING
WHAT WOULD
HUNT US.

WE HAD NO
KNOWLEDGE
OF THIS SON,
NOR THE HELL-
BORN FIRE
THAT BURNED
IN HIS HEART.



HIS COMMITMENT
TO THOSE FALLEN.



HIS INSATIABLE
THIRST FOR
REVENGE.

A wooden cart is engulfed in bright orange and yellow flames. The scene is set in the rain, with dark, swirling clouds in the background. The fire is intense, with thick smoke rising from the burning structure.

TO US THE **MERCHANT GRAY**, A ROMANI THIEF BY SOME ACCOUNTS, HAD SIMPLY RECEIVED WHAT WAS DUE.

A man with dark hair, wearing a dark tunic, is seen from the side, holding a long spear. He is looking towards a burning wooden cart in the distance. The scene is heavily raining, with water droplets visible in the air. The background is dark and stormy.

SURELY, THE **BLACK DEATH** WOULD HAVE TAKEN HIM IN TIME-- OUR ACTIONS COULD EVEN BE SEEN AS AN ACT OF COMPASSION.

AFTER RELIEVING HIM OF HIS MORTAL BURDENS, I MADE SURE TO SPEAK AN ACT OF CONTRITION IN HIS STEAD.

A close-up of a man's face, looking upwards with a wide-eyed, open-mouthed expression of shock or awe. Rain is falling around him, creating a sense of being in the middle of a storm.

THERE IS LITTLE ROOM IN HEAVEN FOR THE RICH AFTER ALL.

A man in a dark tunic and hood is walking through the rain, holding a long spear. He is looking down at the ground. The rain is falling heavily around him, and the background is dark and stormy.

WE MAY HAVE **SAVED** HIS SOUL.



NONE OF THIS
WAS **PERSONAL**,
OF COURSE.



NONE OF THE
THINGS WE MUST DO
TO **SURVIVE** IN THIS
TIME ARE IDEAL...



...BUT WE FUNCTION
UNDER THE **PROVIDENCE**
OF A HIGHER ORDER...



...OURS IS THE **SHINING**
PATH, NO MATTER HOW
CALLOUS IT MAY SEEM.



ONE CAN ONLY
IMAGINE WHAT
HE FELT.



A LESSER MAN
MIGHT HAVE BEEN
DEFEATED, FOR
THESE ARE SURELY
THE LAST DAYS.



AS THE PLAGUE
CONSUMES ALL,
WHY SPEND THE
WANING DAYS
HUNGRY AND
WANTING?



GOD KNOWS, WE REFUSE
TO DIE WITHOUT THE TASTE
OF EARTHLY DELIGHTS
STILL ON OUR TONGUES.



WE MADE LITTLE
EFFORT TO HIDE
IN THOSE DAYS.



DESPERATE MEN AND
STEEL REQUIRE NOT THE
COVER OF SHADOWS.

THE WILL OF THE
LORD ALONE WAS
ENOUGH TO KEEP
US FREE OF FEAR.



KRAK

BUT SATAN IS SURELY
REAL, AND HIS HATRED
OF THE RIGHTEOUS
WOULD BE KNOWN.

WE KNOW THE WAR
BETWEEN HEAVEN AND
HELL PLACES US, THE
GOODLY PEOPLE, IN THE
WAY OF THE SINFUL...



...AND I UNDERSTAND
THAT SUCH THINGS
CAN TEST THE FAITH
OF EVEN THE MOST
PIOUS AMONG US...



...BUT I HAVE HELD
FAST TO FAITH. I REST
EASY KNOWING THAT
WE WILL SURELY SMITE
THIS HELLSPAWN.



I ONLY PRAY IT IS AT OUR
HANDS, AND NOT THE SICKNESS
THAT CONSUMES ALL OF EUROPE.



WHO DARES
COMMIT SUCH ACTS
IN THE HOUSE OF
GOD?!



I FELT ASSURED THAT UPON
SEEING ME, A MAN OF THE CLOTH,
THE **DEMON** WOULD BE GIVEN
PAUSE... THAT MY **RADIANT GLORY**
WOULD BE ENOUGH TO SEND IT
CRAWLING ON ITS BELLY BACK TO
THE VILE **THING** THAT COMMANDS IT.

BUT LIKE
JOB, I
FOUND
MYSELF
TESTED.

AND LIKE JOB, I
WOULD NOT ALLOW
THE **DESPAIR** OF
THOSE AROUND ME
TO SLOW MY HAND.

ONLY LATER WOULD
I REPENT FOR MY
LACK OF **MERCY**.

I AM **THE**
SON OF GRAY.
YOU KILLED MY
FATHER--

WELL THEN,
GRAYSON, ALLOW
ME TO **DELIVER YOU**
UNTO HIM!

The Son of Gray

part 1 of 2

MICHAEL W. CONRAD - writer
FRANCESCO FRANCAVILLA - art & colors
WES ABBOTT - letterer
JESSICA BERBEY - editor



THE HIT WEBTOON SERIES IS NOW IN PRINT!

WEB
TOON

RED HOOD: OUTLAWS

volume ONE

**It's an ill-fated road to redemption
as the Outlaws try to go legit...
and fail spectacularly.**



© & TM DC.

WRITTEN BY
**Patrick R.
Young**

DRAWN BY
**Nico
Bascuñán**

AVAILABLE NOW!



Don't miss
*Red Hood:
Outlaws Volume Two*
in July!

THE BAT-MAN. FIRST KNIGHT

DAN JURGENS

MIKE PERKINS

INTERVIEW WITH DAN JURGENS

Legendary writer Dan Jurgens and superstar artist Mike Perkins take the Caped Crusader back to his roots in *The Bat-Man: First Knight* from DC Black Label. Set in Batman's debut year of 1939, this three-issue Prestige Plus format series takes Batman on a noir-inspired case that defies all known science. DC Nation sat down with Dan Jurgens to discuss writing the series.

What inspired telling a Batman story set in the year that Batman first debuted?

I've always been a fan of that era, as it's filled with incredible change, tragedy, and atmosphere. There's something tremendously compelling about Batman's early appearances and the way the stories reflect the era. We're using that period to frame Batman in a very particular way.

Which classic Batman stories did you research to prepare to write this series?

This story takes place during the Bat-Man's first few appearances in *Detective Comics*. In our story, Bruce Wayne has only been the Bat-Man for a few weeks. It's very new for him and he's questioning himself throughout the process. So we use the era, environment, and tone of his earliest stories as our inspiration.

What are some of the differences between this Bat-Man and the contemporary Batman?

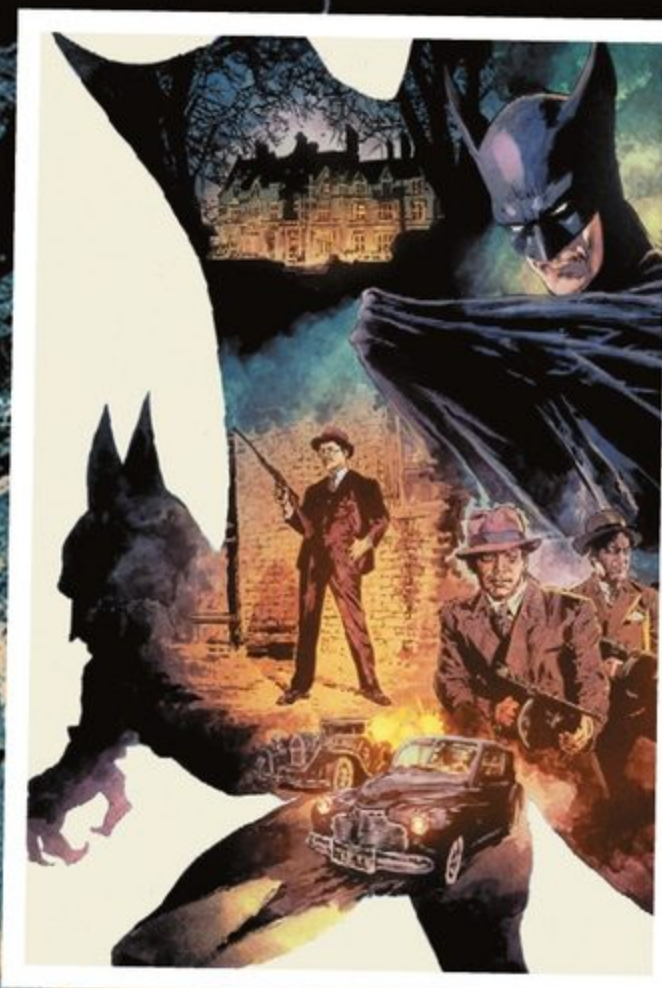
We have gotten to the point where Batman is almost impossibly capable, utilizing an array of devices and tech at his fingertips. Our Bat-Man is just the opposite. At this point, there is no Batcave. He has several cars, a garage, and a grasp of forensic science as it existed at the time.

What has it been like writing a story for DC Black Label and using the freedom offered by it?

I love that DC Black Label offers the chance to focus on the thematic elements. Also, with the larger page count, we can slow the story down a bit to explore things in depth. It also gives Mike Perkins more room to play with storytelling techniques, as well as the time to do the research necessary to capture the era. His work on this is just stunning to look at.

What was the balance of telling a story true to the time period, but also making it modern for today's audience?

The idea of balance is built around the parallels between the 1930s and now. There are some clear differences, but at the same time, enough in common that aspects of this story will definitely relate to things we're seeing and experiencing now.



DON'T MISS *THE BAT-MAN: FIRST KNIGHT* #1, ON SALE THIS MARCH!



BLACK LABEL

AGES 17+

DC COMICS MARIE JAVINS VP - Editor-in-Chief JIM LEE President, Publisher & Chief Creative Officer ANNE DePIES Senior VP & General Manager LARRY BERRY VP - Brand Design & Creative Services DON FALLETTI VP - Manufacturing & Production LAWRENCE GANEM VP - Editorial Programming & Talent Strategy ALISON GILL Senior VP - Manufacturing & Operations NICK J. NAPOLITANO VP - Publishing & Business Operations NANCY SPEARS VP - Sales & Marketing

NIGHTWING 111. April, 2024. Published monthly by DC Comics, 4000 Warner Blvd., Bldg. 700, 2nd Floor, Burbank, CA 91522. GST # is R125921072. Copyright © 2024 DC Comics. All Rights Reserved. All characters featured in this issue, the distinctive likenesses thereof, and related elements are trademarks of DC Comics. The stories, characters, and incidents mentioned in this magazine are entirely fictional. DC Comics does not read or accept unsolicited submissions of ideas, stories, or artwork. For Advertising and Custom Publishing contact dccomicsadvertising@dc.com. For details on DC Comics Ratings, visit dc.com/ratings.